

LATEST PARIS FASHIONS

Velvet Tailored Costumes with Braid and Fur Trim- mings



Black Velvet Costume with Skunk Fur
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White Cloth Gown with Moiré
Persian Coat
Maison Drécol
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Wood Color Velvet Mantle with
Skunk Fur
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Black Velvet Costume with Braid and Fur
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BY A. T. ASHMORE.

WITH the shop windows filled with materials and fashions for the summer season, as has been the wont of shopkeepers the last few years, it is depressing to Northern women to face the

fact that unless a Southern trip be in prospect winter clothes will be absolutely essential to comfort for some weeks to come. So it is remembered that this is a season of the year when clothes are displayed to the best advantage, and that therefore it is wise to avail one's self of the "really truly" bargains in winter costumes that are now to be found at the sales being held by the smart dressmakers as well as at the department stores.

This is the season when the absolutely latest models can be had. Extremes are many, but rarely will they look extreme next season, for these are the models for the coming styles, and the woman who wears one of the gowns to be bought to-day can feel assured that not only is she fashionably gowned, but is possessed of a smart costume for next winter. As a rule these latest styles are in direct contrast to those that have received the verdict of popular approval earlier, and it requires a good knowledge of clothes as well as a strong conviction of good taste to deliberately buy what is so radically unlike the furs worn. The results justify the rash act in a number of cases. If there is a failure it can generally be credited to the poor judgment of the purchaser.

Smart Velvet Costumes.

Velvet costumes are the smartest this season for the afternoon, and for the morning corduroy and velveteen are most popular. On conventional lines are the short costumes for the morning, made like the cloth costumes, with the exaggeratedly narrow skirt and long coat, not so severely plain as the coats of last summer and autumn. This does not mean that trimming is used, for only a limited amount of braid is to be noticed, but in the cut there is quite a variety of effect.

The newest models all show the waist line distinctly, and the backs are much more closely fitted, while there is every indication that belts will be worn. The black velvet coat with black satin belt is one of the newest styles, the coat fitted like a waist and much shorter than has been fashionable for the last year or two. This style is much more becoming to the woman with a small, round waist, but it is quite evident that small waists are once again to be desired, and if not provided by nature then the belt must be arranged to give the effect. This is done by the belt showing only at the back, then being slipped under the side pieces to show again just in front.

Return of Hips?

It is really remarkable how many inches are apparently done away with by this means; then the skirts of the coat are proportionately wide, and a band of fur, also immensely fashionable, adds again to the width and makes the waist line smaller by contrast. It is even rumored that hips are to be once more in evidence, but the rumor has not yet received such credence as will lead to having different corsets made, the hipless figure being altogether too popular to be dismissed so curtly.

A curious style of gown is the loose blouse waist with the gathered or two flounced skirt. It is an exceedingly trying fashion unless it chance to suit the individual wearer, when at once it is delightfully smart and distinctive. The gathered skirt is most carefully gored so that there shall not be too much fullness, and is also most carefully hung so that there shall be good lines. It is long—the style would not look well in a short skirt—and is either finished with a wide fold of satin, cut in two flounces, or has a long pointed overskirt that falls over a fold or scant flounce of the same material over a dress skirt. The neck is cut low and round, and is finished with a collar of either lace or embroidery. The sleeves are of medium size, and are finished like the neck with embroidery or lace.

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When this gown is made in cloth, velvet or silk is used for trimming; when made of velvet satin is used, and there are often pieces of the contrasting material put in under the arms to make the figure look more slender than when all one material is used in the full blouse waist, which is too trying a fashion to be attempted by any woman who has not a tall, slender figure. It is a fashion well worthy of study, for unquestionably it will be most popular this coming spring and summer.

To talk of velvet costumes trimmed with fur seems rather monotonous when there has been so much written on this same subject, but this is the time and season when these costumes are appropriate, and it is not by any means a foolish investment, even if one already possesses one or more, to add to the stock. Black is always a good investment, for a black velvet gown or costume is always available. The simple princess gown, made with slightly draped waist and with yoke of silver net over pink chiffon, is an extremely smart gown, and, while expensive if bought at a fashionable shop, is by no means impossible of manufacture by a little dressmaker. Then velvet is not alarmingly dear in price. Excellent qualities are to be found at comparatively small cost.

Fur Bands Trim Coats.

The coat is a more difficult problem, but in these days of good patterns a coat that is not tight fitting is not so hard to make, especially if it is to be worn by a good figure. The new tight fitting coats will prove more of a problem at first, so in the meantime, for any choice, the loose fitting styles are the best.

Bands of fur, exaggeratedly wide, with broad cuffs and wide shawl collar of skunk fur, are considered extremely smart, but far more becoming is the medium width band cuffs and collar. The shawl collar, the plain fur band around the throat, have been for some time the most fashionable, but just lately there have been seen sailor collars, and with wide hanging sleeves, deep turned back cuffs to match the sailor collar. Again must it be noticed that this is not so becoming and it is far more expensive. The practical woman does not have her collar and cuffs attached to her costume, but has them made quite separate, so that they may be worn with any costume. This is an economy that dressmakers and tailors resent, for they contend that fur made separate does not fit so well. To the experienced eye this may be true,

and the woman who counts not the cost of her clothes has different fur or furs for each and every coat, but it is really not obligatory, as are some of the expensive fads of this season.

The long, all enveloping coat or mantle is one of the marked styles of this season and is turned out in many different designs. Sometimes it is made a long princess coat, tight fitting, so long that there is a decided train, and this is bordered with a broad band of fur. It is one of the most uncomfortable of models, for it is heavy to lift, and it left to trail on the ground the fur within a few moments will be dusty and shabby. The loose cloak coat or mantle is not so comfortable for walking, but for driving is delightful, and worn over a gown to match in color rather than material is most attractive. This

style is made in cloth and velvet, preferably the latter, and trimmed lavishly with fur. Like many triumphs of dressmakers' skill it looks loose and baggy and as though it would be easy to copy. In reality it is extremely difficult, for every line has to be most carefully studied or the garment will be unbecomingly and ungraceful. The green, dull pastel shades or black are the most effective, and skunk fur is still chosen in preference for the trimming.

A marked fashion that has just been introduced and that has not yet met with unqualified approval is the gown of tight color, trimmed with a band of fur around the hem and worn with the moiré Persian coat or mantle of medium length, elaborately braided and most perfectly cut. Such fine skins of the moiré Persian are used

that they feel as though they were of the finest chiffon velvet or satin, and, in fact, this sort of fur coat is not any too warm, for only the thinnest of interlining is permitted for fear of destroying the slender lines.

Fashion Details Every Woman Should Know

AN interesting model for a separate blouse is shown in illustration No. 1. The materials used were silk crepe and black satin with trimmings of Valenciennes lace. The bodice is laid in shallow plaits which broaden out over the

VERY charming is the cloth gown shown in illustration No. 2. The lines are very simple and yet not so plain as to offer no suggestion of novelty. Violet cloth was used for this frock and embroidered in darker tones of violet. The silk fringe was also violet, in a still deeper tone. The guimpe of ecru lace was embroidered with violet and gold. The arrangement of the front panel is unusual, the ends of cloth at the sides being tucked into slashes made in the sides of the bodice. The top of the panel is gathered



FIG. 1—BLOUSE OF CREPE AND SATIN.

bust. There is a tremendously wide full girde of black satin, which rounds up over the bust in front and slopes down at the sides and back.

The unique part of the bodice is the trimming in the shape of suspenders of silk which are flat over the shoulders and slightly draped beneath, forming a bolero with two deeply cut points, which are rounded at the bottom and trimmed with two covered buttons. The upper part of the sleeves is of crepe, and beneath this is a deep, tight fitting cuff of crepe with insertions of lace. The collar band and a deep round collar, which lies flat on the bodice, are of lace.

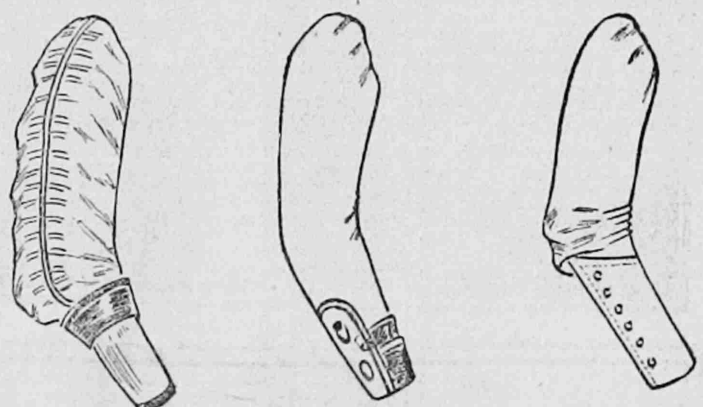


FIG. 2—GOWN OF VIOLET CLOTH.

ered together and tucked into the bodice where it joins the guimpe.

ONE of Cheruit's models is shown in the first sleeve design of the accompanying cut. This is made of blue silk, soft and lustrous, with a shirring down the centre of the outside from shoulder to cuff. On each side of the shirring is a piping of red and green plaid silk, and the same narrow edging finishes the top of the cuff. This is an ordinary turnback design made of black satin. From under it comes an undersleeve of blue silk, the same as the upper part. Although the whole sleeve is made of the

The second design is from Hallee and is presented in blue serge, with a novel black satin cuff running across the sleeve and a rounded perpendicular trimming reaching a few inches up the back. This part is made of the cloth, with a piping of bright green velvet. There are two cloth covered buttons on the cloth cuff. This design is for a street costume, while the third suggestion would be suitable for either street dress or a separate waist, to be worn with a tailor costume. It is of olive green cloth, showing a little fullness at the elbow, which is accomplished by a series of narrow tucks on the inside seam.



SOME INTERESTING SLEEVE DESIGNS.

same material, with no white introduced at the hand, the effect is much more graceful than if there were no break to give the double effect. A long cuff gives rather a quaint air to the model. It reaches almost to the elbow and is trimmed with a row of cloth buttons.